

**Ten Government Owned Ships  
Are Sold for \$2,366,110**

WASHINGTON, Oct. 11.—Sale of ten government-owned vessels aggregating 35,000 deadweight tons for \$2,366,110 was announced today by the Shipping Board. Six lake type steamers, totaling 10,589 tons, sold for \$750,000 each, and four cargo vessels, aggregating 14,977 tons, brought \$2,366,110.

Chairman Benson said the board had rejected all bids received last week for the wooden fleet of 285 vessels.



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Here I am at college with a fair co-ed. A girl that loves the out-doors; a girl that hikes, fishes, canoes, and is just bubbling over with interest in things athletic.

She demands a shoe that will permit her to fully enjoy all her sports and different modes of recreation. With my cushion sole I absorb all the shocks of her walking, running and jumping. With my natural foot-form last she enjoys ease and comfort and a natural growth of her foot. And with my soft yet durable leathers I withstand the strain of wear. What I am doing for the co-ed I can do for others.

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Tablets)

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## Metropolitan Opens Nov. 15 With 'La Juive'

**Gatti-Casazza Plans Three  
Novelties for the First  
Weeks of the Season;  
Bodanzky Will Conduct**

**Caruso in Opening Cast**

**Impresario, Returned From  
Europe, Defends Italy  
in Her Economic Crisis**

Giulio Gatti-Casazza, general manager of the Metropolitan Opera House, announced yesterday that the opera for November 15, the opening night of the season, will be Halévy's "La Juive". Enrico Caruso, Orville Harrold, Léon Rothier, Rosa Ponselle and Evelyn Scott will appear in the cast. Mr. Bodanzky will be the conductor.

According to his custom Mr. Gatti, who has just returned from abroad, spent the summer making plans for the operatic season of a year from now. Arrangements for the season of 1920-21 were completed before his departure from New York last spring.

"For the first three weeks of the season, beginning the middle of next month, I have in preparation three novelties," he said. "The first of these is a revival of Boito's 'Mefistofele' in which a new tenor, Beniamino Gigli, from the Scala of Milan and the Monte Carlo Opera, will make his debut. Mme. Frances Alda will appear as Marguerite, and Miss Florence Easton as Helena. Jose Mardones will be the Mefistofele. There will be new scenery by the Russian artist, Boris Anisfeld.

"The second novelty will be the presentation of 'Tristan and Isolde' in English. The H. and F. Corder edition revised by Sigismund Spaeth and Cecile Godehard will be used. John Schenck, Mme. Margaret Matzenauer and Miss Jeanne Gordon will be in the cast. Mr. Bodanzky will conduct.

**Ballet Is Third Novelty**

"The third novelty will be a ballet, 'Il Carillon Magico,' by a Milanese composer, Puccini-Medici, on old Italian masques. The ballet is in three scenes and will occupy about forty minutes in performance. Miss Rosina Galli, who is superintending the production, will appear in the principal rôle.

"Dates for these three productions will be announced later, but the performances will occur some time during the first three weeks of the season.

Other operas to be given this season, which were included in a prospectus issued last spring, are Verdi's 'Don Carlo,' 'Giordano's 'Andrea Chénier,' 'Chapier's 'L'Orfèvre,' and 'The Polish Jew' by Karl Weiss.

Mr. Gatti said that Miss Lucrezia Bori, who will return to the Metropolitan for early in January, has completely recovered her health and has been singing with much success in 'L'Amore del Tre Re,' 'Don Giovanni,' 'La Bohème' and 'Manon' at Monte Carlo. Miss Cora Chase, a coloratura soprano from Boston, who has sung in Italian opera houses, will join the company in the middle of December.

Andrés de Segura, the Spanish bass, who for many years has been a familiar figure on the stage of the Metropolitan, has resigned and given up his operatic career to become director of the Casino at Havana, Cuba.

**Silent on Covent Garden**

Asked about the rumor of a season at Covent Garden by the Metropolitan Opera Company, Mr. Gatti replied, with a shrug, "I have nothing to say. It is all in the air."

**European Opera Prices Advance**

Comparing the price of opera tickets here and abroad, the impresario said that European prices had advanced in by far the greatest proportion.

"An opera ticket here cost before the war," he said, "in my home, Ferrara, the price of opera tickets has risen from 6 to 40 lire apiece, in France the price for tickets is at least three times what was asked before the war."

Mr. Gatti had almost as much to say about the political situation in Italy as about operatic affairs.

"Italy is passing through a social and economic crisis like all the countries of Europe—a crisis more than natural, the consequence of the war," he said. "But it is absolutely false and unjust to say that Italy is in a worse condition than the other countries of Europe."

"England, for example, has an internal crisis caused by the Irish question so grave that if there were one similar in Italy just now it would be said that Italy would be wiped off the face of the earth."

"The idea of comparing Russian conditions with Italian conditions is simply ridiculous. If there is one country absolutely refractory to the Bolshevik and communistic experiment that country indeed is Italy, whose people which has behind it the experience of 3,000 years at least, has as its principal irreducible characteristic and constitutional virtue 'good common sense'—that is to say, a sense that enables it justly to discriminate between things that are possible and things that are impossible.

**Socialists Not Revolutionary**

"Besides this, the greater part of the leaders of the Italian Socialist party is composed of men of positive, practical, judicious mentality who believe in the evolutionary process rather than the revolutionary.

"You have proof of this in two facts: (1) The moderation of conduct on the part of these leaders in the recent strike of the employees in the metallurgical manufacturing and (2) the explicit and courageous judgment shown by these leaders in regard to international conditions in Russia—a judgment which is a decided condemnation of the Bolshevik system.

"As to the present government of Italy, which has been the exponent of the Honorable Giovanni Giolitti, it is what it should be—that is, not a government of one class, but a government which represents the interests of all classes. If the industrial metallurgical employing class had not accepted the conditions given by Mr. Giolitti, not to entrench themselves behind an unjustifiably uncompromising attitude, that class would have profited greatly and many inconveniences resulting from strikes would have been avoided.

"True it is that there still are persons today who think that the present conflicts between capital and labor can be settled through the old system of martial law and through the intervention of police and gendarmes, but it is also true that these same persons who were born blind.

"Of course, it will be said that I, being an Italian, speak in favor of Italy because it is a question of my fatherland; but if such a thing be said it will be said unjustly, because I speak simply of what I have seen and what is true—otherwise, I would remain silent."

"I have no hesitation in risking a prophecy—which, I am convinced, time will prove to be well founded—Italy, which has to its credit the fact that it has given two civilizations to Europe,

one with the Roman law and the other with the Renaissance, will be the first nation which will come out of the present crisis, having the honor of having triumphed without the aid of anyone, rather, I may say, in spite of the opposition of almost all her sister European nations."

## On the Screen

**Fritz Leiber and Vivian Martin  
Act Splendidly in 'The  
Song of the Soul'**

**By Harriette Underhill**

If Fritz Leiber hadn't looked so handsome as Jerry Wendover in "The Song of the Soul," the feature picture at the Capitol Theater this week, it would have been easier to understand his reluctance to have his wife see him. Vivian Martin is the blind wife, and it is the best thing we ever have seen her do.

Miss Martin is possessed of a great deal of beauty and a certain amount of ability, but she has not sufficient animation to carry off successfully the parts for which she has been cast in the past. As the blind girl she is perfect. "The Song of the Soul" is adapted from William Locke's "An Old World Romance." Long ago we read the story, but the only thing we remembered about it was the ending, so it was no surprise to us.

Mr. Leiber gives a performance which is most convincing, in spite of the fact that he plays entirely with one side of his face toward the camera. The other side is supposed to be so badly scarred that no one can look on him without horror. When he meets Barbara Seaforth, a beautiful blind girl, he marries her, and when she is about to regain her sight he lives in dread of the moment when she shall see him. It seems that in nearly all pictures there are scenes which could be so easily remedied, small things which would not be overlooked on the speaking stage. Usually the fault is in the titles, which are quite as important to a picture as dialogue to a play. In "The Song of the Soul" a woman writes to Jerry and says: "With that terrible disfigurement no woman could look on you without loathing. I could never be more than a friend, and no woman ever could love you," or words to that effect. Now, we do not believe there is a woman living who would write thus to a man who had received his scars in a fire saving a little girl. It doesn't seem reasonable.

John Noble directed the picture and it is well done. The scenes are laid in Tampa, in the backwater region, and there are some interesting pictures of alligator camps. There is some good work done by Rhea Allen, as Jenny Messmore Kendall, and Robert W. Chambers presented the picture.

What we liked best on the bill is a Booth Tarkington comedy, "Edgar's Sunday Courtship." It is a light, and any one who reads in Tarkington's boys should surely see Edgar. This is a Goldwyn picture. Then comes the Southern Rhapsody, after which Mlle. Gambarelli and Alexander Oumansky are with a marvellous setting. There is a Prima Prima, "May Days," and selections from "Maytime." The prelude, "Song of the Soul," is beautifully sung by Irene Williams.

Cynthia Stockley once wrote a story and called it "Rosanne Ozanne." Jesse Lasky calls it "Sins of Rosanne" and presents it on the screen at the Radio City. As a picture it is neither very good nor very bad. Mary O'Connor made the scenario, and she has stuck to the original theme pretty closely, so if you like the story you're sure to like the picture. Ethel Clayton makes Rosanne a very attractive person and we liked her better than in anything we have seen her in before. It wouldn't be a bad idea for some of the screen people to study Miss Clayton's make-up. It is so good, and it is remarkable how a smeared lip or a too blackened eyelid can detract from one's enjoyment of a picture.

The story tells of a widow and her two daughters, who are living in Kimberly, South Africa. Rosanne, the younger, is under the spell of a Malay woman, who brought her back from the brink of the grave when she was a baby. She endowed her charge with "the gift of bright stones" and "the gift of hate."

But with those two possessions Rosanne was not so bad as she might have been, and all she does is to help dispose of some stolen diamonds from the mine and to be instrumental in having her brother-in-law break his ankle because he angers her by advising her mother not to let her wear so many diamonds.

There are some very effective scenes, and Jack Holt is an attractive lover. Also the story is a little out of the ordinary. It is well directed by Tom Forman.

The test of the program is very good. There is a Fox comedy, "Kiss Me Quick," introducing Clyde Cook, who is said to rival Charlie Chaplin, and a Paramount-Post called "Bright Tranquility."

The overture is from "Euryanthe," an opera, the libretto of which was founded on Shakespeare's "Cymbeline." It is by Carl Maria von Weber. Hugo Rosenfeld conducted at the Sunday night performance. Emanuel List sings "O'er the Willow Sea" with great gusto, and Alma Doria renders an aria from Verdi's "Aida." The overture is an interpretative dance by Grace Christie called "The Butterfly and the Beetle."

**Willard Mack Does Good  
Work in 'Crooked Advice'**

**Assisted by Barbara Castleton,  
He Presents His Own Play-  
let at the Palace**

Willard Mack, playwright and actor, made his first appearance of the season yesterday at the Palace Theater in his own playlet, entitled "Crooked Advice." He was assisted by Barbara Castleton and a supporting company.

Mr. Mack's theme is the altruistic burglar, and he plays the rôle in a fashion to convince sociologists that the burglar has been overlooked as an agent for uplift. As a straightener of matrimonial tangles, the title inspires Mr. Mack to have considerable fun with his own recent matrimonial venture.

Florence Walton, former dancing partner of Maurice, now teamed with Allan Frazee, brother of Ina Claire, appeared for the first time on the Palace stage. Their first performance was somewhat marred by insufficient rehearsal by the musicians, but Miss Walton showed herself a finished dancer, and she managed to make a pleasing act of it, despite the unevenness of the accompaniment.

The Lightner Girls and Newton Allen presented a musical comedy extravaganza called "Little Miss Yamp." It was filled with attractive looking girls, multiple wardrobe and good fun.

Bobby O'Neill and company presented a novelty musical act personifying the joker and the four queens of the court cards. Aileen Stanley sang her repertoire of popular songs, Basil Lynn and William Howland, Emerson and Baldwin also were on the bill.

**Consuelo Escobar, Soprano,  
Heard in 'Barber of Seville'**

Consuelo Escobar, a Spanish soprano, sang to a large audience at the Manhattan Opera House last evening, heard by the musical act personifying the joker and the four queens of the court cards. Aileen Stanley sang her repertoire of popular songs, Basil Lynn and William Howland, Emerson and Baldwin also were on the bill.

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## Godowski Plays His Own Pieces At Carnegie Hall

**Six Short Compositions Are  
Given at Recital Which  
Author Begins With Ten  
Selections From Chopin**

**By H. E. Krehbiel**

At a recital in Carnegie Hall last night Leopold Godowsky played six short compositions of his own, recently published by G. Schirmer, under the awe-inspiring title of "Triakontameron," which is supposedly good old Greek for "thirty days." The name sounds a little more like a workhouse sentence than Boccaccio's Decameron, but the music has nothing of either punishment or mindless gaiety in it, and at times is quite as full of witching charm.

There are thirty pieces, which consume about twice that number of minutes. We are somewhat doubtful that we shall ever hear them all at a sitting again. Nor are we sure that we shall ever want to, unless Mr. Godowsky plays them for us. They are all in triple time and most of those which are in the gay mood naturally drop into the movement of the waltz, though not one of them is called by the name of the dance which long ago excited the cynical ire of Lord Byron.

The nearest approach to the title is found in "Alt-Vien" (Old Vienna) and "Ternpischeron Vindobona."

For the rest, Mr. Godowsky has invented fanciful titles, suggestive of moods, places and other things, following the example, we imagine, of Schumann, who found the titles for his characteristic small pieces after he had written the music. Another musical analogue is suggested by Beethoven's "Variations on a Waltz by Diabelli."

Mr. Godowsky's pieces are not founded on a single theme, but Beethoven's variations are in many instances loosely connected with Diabelli's theme that they are quite as much entitled to.

## ICELAND B'way-52nd St.

Three Sessions Daily  
Morning—Aft.—Eve.

ADMISSION 15c

## Ice Skating

National Symphony Orchestra  
CARNegie Hall, Oct. 17, 8:15 sharp  
HALL  
Tues. Aft., Oct. 19, 2:30 sharp

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**CENTURY THEATRE  
SUNDAY AFT., OCT. 17, at 3  
First Afternoon Matinee**

**Mme. Frances Alda  
and Percy Grainger**

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Mail Orders, Allied Enterprises, 229 W. 42d St.

**AEOLIAN HALL, THIS AFTERNOON, at 3.  
MUSIC RECITAL BY  
MARY BLUE**

Mgt. Haenel & Jones. Steinway Piano.

**The Stage Door**

Fritz Leiber will make his debut as a Shakespearean star at the Lexington Theater Monday, December 27.

When Nance O'Neill finishes her Chicago engagement in "The Passion Flower" next month she will play another engagement in New York.

Burns and Forna have joined the cast of "Lulu," the musical play which the Shuberts will present here next week.

Anita Stewart will be seen in "Harriet and the Piper" at the Strand next week.

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characteristic names as the pieces of Mr. Godowsky. In fact, when Dr. Von Bülow played them on his last visit to America he gave each variation a title, and in many cases the apposition of his appellation was striking. We did not think of Mr. Godowsky's well chosen and missed the characteristic, sometimes, which we thought ought to have been more obvious in his "Ethiopian Serenade," for instead

of which every listener must have expected to hear something of the rhythmic catch which has had the world by the heels for a decade past.

The pieces, however, are full of exquisite harmonic effects and melody which sounds exquisitely refined even when it suggests echoes of the city on the Danube, which seems to be tugging at Mr. Godowsky's heartstrings. His playing of them was ravishing,

always, and bewilderingly so in treatment of the extremely difficult figures in which about half of them abound.

Mr. Godowsky began his recital with pieces by Chopin, in which he left us cold, save when he developed a striking climax in the trio of the "Polonaise in A flat," and by the beautiful articulation of the melodic fabric.

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